

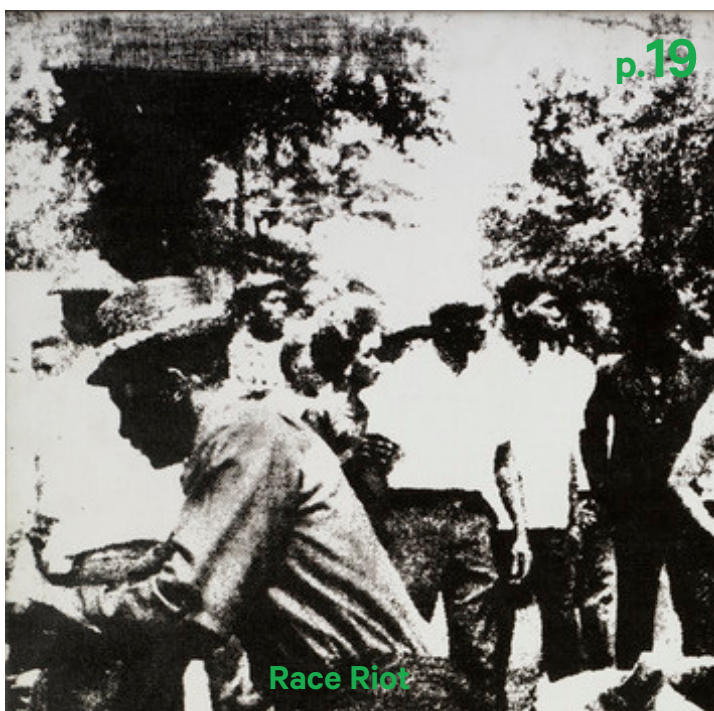
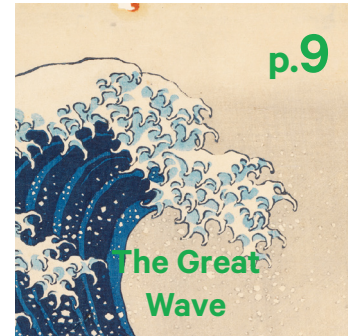
RISD  
MUSEUM  
TEACHING NOTES

# Artists' Ideas, Materials, and Process

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# Content



## INTRODUCTION

Works of visual art and design are ubiquitous in our lives—it is nearly impossible to go through a day without interacting with them. They can move, engage, and inspire us. The artists and designers in this lesson represent a broad range of time periods and cultures. They are creative problem solvers, inventors, and skilled technicians; they express the complexity of human experience in their times, communicate ideas, and challenge us to stretch our own views. This lesson offers students the opportunity to analyze, interpret, evaluate, and appreciate works of art and design within their social, cultural, and historical contexts.

Students will be encouraged to look closely at a single object or to compare works, to shift their attention from details to the whole, and to synthesize observations of the object with the broader context that produced it. The questions and activities prompt students to consider and ask thoughtful questions about making, use, and meaning in relation to the objects presented and those of students' own contemporary worlds. Engaging with these objects will build students' abilities to communicate about art and design; to reflect, analyze, and evaluate works; and to make connections between the visual arts and other disciplines.





# Winged Isis Pectoral

## Egyptian

**Winged Isis Pectoral**, 1075–712 BCE

Faience

7 x 10.5 cm (2 3/4 x 4 1/8 inches)

Helen M. Danforth Acquisition Fund 1996.73.1

## About the Work

Approximately 3,000 years ago, this small figure may well have adorned the chest of an ancient Egyptian whose body was being wrapped for mummification. The figure's purpose was to impart magical properties to the deceased and help ensure a safe journey to the afterworld. Amulets were often small enough to be worn or carried by a person, or, as in this case, probably wrapped with the deceased. An amulet's ability to provide protection was determined by a combination of its specific form or image, the materials from which it was made, and the words recited to summon its powers.

This amulet portrays Isis, a goddess known as a protector of the dead. It is made from faience, a material that was associated with life, rebirth, and immortality because of its lustrous quality. The powerful connotation of faience (or *tjehnet* as it is called in Egyptian, meaning “what is gleaming”) is due both to its brilliant color and the radical, and seemingly magical, alteration of ordinary materials that occurs during the process of firing. Since the precise ingredients and process of making of faience were kept a secret by the Egyptians, only recently have scholars determined that it was made by mixing water with finely ground crushed quartz or sand, both abundantly available in Egypt, and small amounts of lime and either natron or plant ash. The marvelous transformation would occur when, after being fired at a high temperature, the dull colorless paste emerged from the kiln as a shiny, hard, blue-green object.

## Discussion Questions

Amulets such as this one were often originally sewn onto the linen wrapping of a mummified person. Have students look closely at images of [the front and back of the object, available here](#). Which details helped scholars confirm this original use?

Looking at Isis's adornments and other characteristics, what do you think they reveal about the goddess' powers?

Discuss the symbolism of the color of faience. Why might its blue-green color have been particularly significant to the ancient Egyptians? Ask students to think about what they know of the geography of Egypt.

## Writing/Making/Doing

Archaeologists and historians have pointed out that during the period when the winged Isis pectoral was made, there was an increase in the production of amulets, especially ones representing gods. To learn more about the particular powers Egyptians associated with Isis, ask students to research the goddess and find different representations of her. Then, ask them to compare these depictions with the winged Isis pectoral to determine what features are emphasized and what symbolic characteristics seem to be valued in each.

Ancient Egyptians believed that many factors, including magic, ensured they would achieve life in the afterworld. To protect the body and aid its hazardous afterlife journey, Egyptians empowered the deceased with amulets, images of deities, and other adornments. To encourage your students to connect with the power of objects, ask them to write a short personal account about a favorite object that helped them get through a difficult situation. Students can choose to draw their object and emphasize any memorable features. For ancient Egyptians, the mystery of faience was rooted in the fact that through the process of firing, a dull, malleable material becomes a brilliantly hard blue-green object. To explore the wonder of transforming an object, ask students to give a recycled object new life by transforming it aesthetically or making it functional in a new way.

King Ay, successor to the pharaoh Tutankhamun, called himself *tjehnet khaw*, “shimmering of (glorious) appearances (like the sun),” and *tjehnet khepheru*, “shimmering of manifestations.” Tjehnet refers to faience's special qualities. Ask students why an Egyptian pharaoh might want to imagine himself in terms of a material substance or a natural phenomenon. What are some examples of other imagery or references used to describe leaders in more recent history, for example during specific periods in American history? What do these images suggest about what was important and valued in each historic period?

## Further Reading

Florence Dunn Friedman, ed. *Gifts of the Nile: Ancient Egyptian Faience*. Providence: Museum of Art, Rhode Island School of Design, 1998.

Diana Craig Patch. “Egyptian Amulets,” in *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2000.

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# Storage Jar (Amphora)

## Greek

**Storage Jar (Amphora)**, ca. 500–475 BCE

Terracotta, red-figure

Height: 50.8 cm (20 inches)

Gift of Mrs. Gustav Radeke 15.005



## About the Work

This large storage jar, or amphora, the name given by ancient Greeks to vessels of this shape, may have once held wine or oil, but it was certainly more than just a utilitarian object. Its twisted handles, elegant form, and finely articulated figures suggest that it was also meant to be admired for its craftsmanship. It is painted in the red-figure style (so called because the figures appear reddish against a darker background), which became more popular than the earlier black-figure style of painting partly because it gave painters the ability to add more realistic details. Each amphora was first formed from clay on a potter's wheel; the neck, the body, and the foot or base were often made in separate sections, which were then joined to the main form with clay in a liquid form called slip. The handles were joined last. Once the clay hardened, an artist who specialized in painting decorated the form and it was fired.

On one side of the vase stands Apollo, god of the sun, music, poetry, and medicine. Apollo is one of the most important deities of ancient Greece. On the other side of the amphora, her image somewhat damaged, is the goddess Artemis. The painter took the relationship of the two figures into account as he painted them interacting with one another: Artemis tips a jug to pour wine into the special offering bowl Apollo holds.

The painter (now sometimes referred to as the Providence Painter, because the amphora is in the collection of the RISD Museum in Providence, Rhode Island) drew the outlines of the main forms with a

scraper or charcoal. Then the painter applied a grayish clay slip with a small-bristled brush to create the delicate details of Apollo's clothing and accessories, as well as the contours of the figures. The spaces around the figures were filled in with more gray slip. During a three-phase firing process, everything that had been painted with the gray slip turned black, while the unpainted parts remained red.

## Discussion Questions

To become better acquainted with the steps involved to produce a vessel such as this, first have students watch this video: [https://www.youtube.com/watch?v=FpLPx\\_Akl7Y](https://www.youtube.com/watch?v=FpLPx_Akl7Y). Next, discuss the process of painting red-figure pottery while students look closely at the amphora. Which parts of the jar did the artist paint? Which parts were left unpainted? Ask students to explain the order of steps the potter and painter took to make the image look the way it does.

Some scholars believe that this storage jar was a special object not intended for daily use. Have students examine details of the vessel, such as the handles and the painted imagery, to determine what clues might lead scholars to this interpretation. As part of this activity, have students [listen to archaeologist Mary Hollinshead discuss clues that suggest its possible use](#).

Look closely and describe the pose, clothing, and accessories worn and held by Apollo or Artemis. Without depicting a background or setting, how did the painter establish the figures in the setting? As students ponder this, they can listen to [ceramicist Katy Schimert](#) discussing the placement of the painted figures within the curved space of the amphora.

### Writing/Making/Doing

The imagination of the ancient Greeks was filled with captivating portrayals of gods and goddesses. These stories and images helped the Greeks explain dramatic natural phenomena and other mysterious happenings. To activate students' prior knowledge of Greek myths, ask them to recall and discuss any gods they know and the myths associated with them. In small groups, ask students to create three columns using a graphic planner: the first column for the names of the gods and goddesses, the second for characteristics about each deity, and the third for recording any scenes or elements of the myths students recall that are associated with each god or goddess.

To get started, students can describe the characteristics of Apollo on the amphora. To brainstorm their list of gods and goddesses, they can refer to popular forms, such as Percy Jackson and the Olympians, as well as any other references—superhero comics, books, cartoons, and so on—they can think of. As a class, reflect on what these different deities and their stories reveal about what was important to ancient Greeks.

Ancient Greeks often adorned objects with images of the gods. Ask students to reflect on the power of the images in their own lives by selecting and writing about an image of a person who is meaningful or inspirational to them. The following images might be helpful examples: Emma Watson; Andre the Giant (by Shepard Fairey); a Virgin of Guadalupe banner; Cesar Chavez sticker. The image can be found in a photograph, magazine clipping, billboard, an example of street art in their neighborhood, or an artwork by themselves or others. What is the image's significance or role in their lives? What is the story this image tells? How does the place where it's displayed (a locker door, their bedroom, a public location) and the way they interact with and use it contribute to its special effect on them?

### Further Reading

Rick Riordan. *Percy Jackson and the Olympians*. Disney Hyperion (formerly Miramax Books), 2005–2009.

Martin Robertson. *The Art of Vase-Painting in Classical Athens*. New York: Cambridge University Press, 1992.

Ann Steiner. *Reading Greek Vases*. New York: Cambridge University Press, 2007.

Department of Greek and Roman Art. "Athenian Vase Painting: Black- and Red-Figure Techniques," in *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2000. [http://www.metmuseum.org/toah/hd/vase/hd\\_vase.htm](http://www.metmuseum.org/toah/hd/vase/hd_vase.htm) (October 2002)

[http://en.wikipedia.org/wiki/Red-figure\\_pottery](http://en.wikipedia.org/wiki/Red-figure_pottery)

# Pietà

**Tilman Riemenschneider, German, ca. 1460–1531**

**Pietà**, ca. 1515–1525

Lindenwood with polychromy

45.7 x 38.1 x 13.2 cm (18 x 15 x 5 3/16 inches)

Museum Works of Art Fund 59.128



## About the Work

The supple wood of a linden tree contributed to the graceful movement and intense emotion Tilman Riemenschneider was able to achieve in this sculpture. The grain of the wood reveals the texture and form of skin, while the carving brings to life the fabric of the garments and how they drape from the figures' bodies. This religious subject, known as a Pietà, depicts a moment of extreme sorrow after Jesus's death as Mary cradles her son's body just before his burial. This particular episode in the Christian narrative appeared in German altarpieces in churches and cathedrals at the beginning of the 1300s and was intended to stimulate compassion in the religious devotee towards the two central figures. In Riemenschneider's work, the emotion of the event is realized through the exaggerated postures and facial expressions of the figures. Crouching to support her son's shoulders with her left hand, Mary turns her face away in grief while Jesus's contorted and elongated body lies limply in her arms.

This small sculpture, about 18 inches high, might have been a workshop model intended as a study for larger work. During the period when it was made, woodcarvers typically trained in the workshops of established sculptors, acquiring skills by working on less important sections of sculptures, often by studying or copying existing examples. Artists of this time, with their assistants, worked primarily through commissions, which were typically paid by religious organizations or individual donors requesting religious art, such as altarpieces for churches. Even a prolific woodcarver like Riemenschneider worked within established artistic conventions that affirmed or reinforced familiar religious narratives. Certain artistic choices are reflected here in the use of monochromatic wood, a departure from colored sculptural altarpieces popular up to this time, and the unusual composition of the two figures. These reveal the artist's own interpretation of the narrative, but can also be understood in terms of debates that raged before the Protestant

Reformation about the powerful, even dangerous nature of religious representations. ([To learn more about the Reformation, visit this link.](#))

## Discussion Questions

By the time Riemenschneider sculpted his Pietà, artists in Germany, Italy, France, and parts of northern Europe had long been studying the human body as a realistic, expressive model for religious and secular sculptures and paintings in both public and private settings. Compare this [well-known sculpture by Michelangelo of the same subject with Riemenschneider's work](#). How do Riemenschneider's figures differ from Michelangelo's? Why do you think Riemenschneider decided to carve the bodies in the way he did?

Unlike in Michelangelo's representation of this moment, in Riemenschneider's depiction, Jesus's body touches the ground rather than being cradled in Mary's arms. This compositional placement connects Jesus to the earth and symbolically emphasizes his humanity over his divine or transcendent nature. Given this interpretation, how does the sculptor create a powerful connection between mother and son? Ask students to refer to relevant parts of the sculpture as they discuss this point.

Imagine this work at a larger scale in a church. What advantages are there in representing this moment in sculptural form in a single color rather than in a painting? Why might a church decide to commission—and display to its congregation—a three-dimensional sculpture rather than a two-dimensional work?



### Writing/Making/Doing

To investigate how specific details can contribute to the overall mood of a work of art, enlarge a section of the image of the Pietá, such as the hands of Jesus or Mary or an area of Mary's draped clothing, and ask students to sketch the detail. Ask them to then discuss how this detail contributes to the mood and feeling of the entire sculpture.

To appreciate that the artist created the work with a religious viewer in mind, ask students to consider the ways the two figures are depicted to draw the viewer in. What do they notice about each figure's physical qualities and facial expressions? How does the sculptor use clothing to enhance or clarify the emotions of each figure?

### Further Reading

Michael Baxandall. *The Limewood Sculptors of Renaissance Germany*. New Haven: Yale University Press, 1980.

Julien Chapuis, ed. *Tilman Riemenschneider, ca. 1460–1531*. Washington, D.C.: National Gallery of Art, 2004.

Jacob Wisse. "The Reformation," in *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2000. [http://www.metmuseum.org/toah/hd/refo/hd\\_refo.htm](http://www.metmuseum.org/toah/hd/refo/hd_refo.htm) (October 2002)



# Under the Great Wave, off Kanagawa (*Kanagawa oki nami ura*)

**Katsushika Hokusai, Japanese, 1760–1849**

**Nishimuraya Yohachi, publisher, Japanese**

**Under the Great Wave, off Kanagawa (*Kanagawa oki nami ura*),**

ca. 1829–1833

Polychrome woodblock print

Image: 26 x 37.3 cm (10 1/4 x 14 11/16 inches)

Gift of Mrs. Gustav Radeke 20.1195

## About the Work

This print is part of *Thirty-six Views of Mount Fuji*, a series made when artist Katsushika Hokusai was in his seventies. The series was so successful that Hokusai produced 10 additional scenes after the first 36 prints. Appreciated in their own time in Japan and in other countries for their innovative composition and vibrant color, these works are the result of Hokusai's experiments with representing nature and his innovative use of the synthetic pigment Prussian blue.

The elements of water and earth are the dominant subjects of this print. Mount Fuji, still and stable in the background, counters the dynamic power of the great wave, and the humans in the barges in the foreground, possibly carrying fish, seem fragile and vulnerable. The title lets us know that this is a real place: Kanagawa is a prefecture (or province) of Japan along the coast near Mount Fuji.

There is an established tradition in Japanese prints of depicting views of famous sites. Mount Fuji is a particularly important symbol of Japanese national identity, and its depiction here relates to Japanese traditions of valuing mountains as places associated with spirituality and immortality. Hokusai interprets the theme of Mount Fuji in a novel way by diminishing the mountain, traditionally presented as the most prominent element, and focusing on the sea instead. In fact, Hokusai throughout his career was preoccupied by the subject of water, and cresting waves appear many times in his work.

The technology to create multicolor single-sheet prints such as this one had been available in Japan for fewer than 100 years when Hokusai made this work. From that time on, Japanese artists continuously expanded their palette, using more and more colors over time. During Hokusai's lifetime, landscape prints reached a high level of complexity in terms of composition and color. His use of the synthetic pigment Prussian blue in several of the prints from *Thirty-six Views of Mount Fuji* contributed to the appeal of this dramatic series.

While the relationship between permanence and change is a constant negotiation in every culture, many Japanese artists of this time continued to build on age-old artistic traditions while maintaining connections and interests in the cultures of other places. During the Edo period, when Hokusai made this print, the island nation of Japan was actively trading with the Dutch, Chinese, and Koreans, with Prussian blue being one product of these exchanges. Probably synthesized in Germany in 1706 and first used in Japan the mid-1820s, Prussian blue offered artists a wider range of tones for more nuanced renditions of water and sky, and it was more resistant

to fading than blue pigments made from plants. These advantages contributed to the wide use of this new color in woodblock prints. A growing taste for a blue and white aesthetic was also evident in ceramic designs and indigo-dyed cotton fabrics.

The prints in the *Thirty-six Views of Mount Fuji* series were initially issued a few at a time, but the series was so popular that it was reprinted, with variations, several times. Appreciated by sophisticated consumers of prints, the series inspired other Japanese printmakers and artists working in different media in Europe.

## Discussion Questions

*Under the Great Wave, off Kanagawa* has been reproduced so often that it is recognizable to many people around the world. To encourage students to think about what makes this image so powerful, ask them to consider how the artist worked with scale, color, and line.

Ask students to describe the placement of the boats and to discuss how the human figures are shown. What is the relationship between humans and nature? Also, what does the print tell us about Japanese trade during this time?

Does looking at this image from right to left change the way we interpret the scene? If so, how?

The Japanese word for landscape is *sansui*. This word is formed from the ideograms (or written symbols) for mountain and water. With older students, use [a topographic map of Japan](#) to understand Japan's geography. Ask them to discuss how this word is particularly appropriate to the Japanese landscape and how these two natural elements relate to one another in Hokusai's print.

## Writing/Making/Doing

Hokusai's series depicts Mount Fuji from different perspectives and in different weather conditions. Ask students to compare this print with other prints in the series—either *Rainstorm Beneath the Summit*, (ca. 1830–1831) or *Kajikazawa in Kai Province* (1829–1833). Ask them to write about the composition, color, mood, and view of the mountain in one of these other works. What impression of the mountain is conveyed in the print they chose?

Although this print by Hokusai was conceived as part of a series, it is also a powerful singular work that can be appreciated on its own. To explore working on a project that is a part of a larger whole, have your students create a collaborative portfolio where each student contributes one print on the same theme. You may choose to assign the theme, but have the students work together to decide how and if the works will be aesthetically related. For example, do they want to standardize the format or size of the individual works or set some color restrictions to create connections between their individual prints? How will they decide on the order in which to present the works?

In the late 1800s, European artists collected and studied innovative prints by Hokusai and other Japanese printmakers. Artists in media other than the visual arts were also influenced by Hokusai's work—the French composer Claude Debussy owned a copy of *Under the Great Wave, off Kanagawa*; like Hokusai, he was fascinated by the sea. Have students listen to Debussy's musical composition *La Mer* (The Sea) while looking at Hokusai's print. What are the similarities between the two pieces? The differences?

[Choose a selection of Debussy's \*La Mer\* to listen to from here.](#)

For a musical analysis of Debussy's *La Mer*, [listen here](#).

### Further Reading

Michael Cirigliano II. "Hokusai and Debussy's Evocations of the Sea." <http://www.metmuseum.org/about-the-museum/now-at-the-met/2014/debussy-la-mer>

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# The Hand of God

11

**Auguste Rodin, French, 1840–1917**

***The Hand of God***, designed ca. 1898; carving completed ca. 1917

Marble

100.3 x 82.6 x 68 cm (39 1/2 x 32 1/2 x 26 3/4 inches)

Museum Appropriation Fund 23.005

## About the Work

In the last decades of his career, Auguste Rodin made sculptures that included or focused on hands, a subject that offered him a wide range of ways to convey abstract ideas and express emotions. *The Hand of God* demonstrates the sculptor's skillful carving and close observation of the human body. It is also an example of Rodin's innovative practice of using individual parts of the body, enhanced in scale and proportion, in striking poses or gestures.

Leaving the base of the marble stone in its relatively unfinished state, Rodin carved a large, tensed hand emerging from the roughhewn stone and holding two smoothly polished, interlocked figures. The contrast between the rough and polished areas, combined with the exaggerated size of the hand compared to the figures, suggests the biblical story of the creation of Adam and Eve.

Different aspects of the work emerge when it is viewed from different sides, the focus changing from the powerful energy of the hand to the female and male figures in their cupped positions. The sculpture was made by removing material from a larger mass of the stone—tool marks are visible on its lower sides. It is also clear that Rodin knew the process of modeling three-dimensional forms in clay; the work, viewed as a whole, appears as if it could have been molded from a pliable material. Given the ways *The Hand of God* is worked, the sculpture is as much about the power of Rodin's artistic creativity and skill as it is an interpretation of the biblical story of human creation.

## Discussion Questions

Consider how Rodin carved the different parts of the sculpture. In what ways do the figures contrast with the hand, and how do these differences contribute to your interpretation of the sculpture? To see different views of the sculpture, scroll through the four different images.

Although *The Hand of God* is a finished work of art, Rodin made some of the marble look unfinished. Have students consider the title

of the work and how the contrast between the smooth and rough surfaces contributes to the meaning of the work.

Proportion refers to the relationship of things to each other in terms of their relative sizes. Discuss how the artist uses proportion in this sculpture.

## Writing/Making/Doing

Ask your students to create a new title for this work. What would it be and why?

Emphasizing his reliance on close observation of nature to create his work, Rodin said, "I invent nothing. I rediscover." Have your students "rediscover" the familiar by asking them to examine and sketch something from nature in close detail, perhaps a branch or an interestingly shaped stone. So that they keep in mind how their viewpoint can change their understanding of what is being viewed, encourage your students to choose a particular perspective or angle that emphasizes one of their subject's less obvious traits.

It was Rodin's practice when working on a new sculpture to reinterpret or even reuse figures or parts of figures from his previous sculptures—in fact, the hand in this sculpture relates to hands in *The Burghers of Calais* (1889), a commissioned work made as a public monument for the city of Calais in France. Encourage students to explore the details from that sculpture included on this page, especially of the hands. Then ask students to find a public monument in their town or city—perhaps one with symbolic or historical figures—and to focus on a specific part that appeals to them. They can make some observational sketches from different sides. Then ask them to use these drawings to develop a new work of art. This can be a two-dimensional piece in pencil, charcoal, or paint, or can they employ materials such as Model Magic or clay to make a small three-dimensional piece.

### Further Reading

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*Body Language: The Burghers of Calais*

<http://www.metmuseum.org/collection/viewpoints/burghers>

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## Still Life with Lemons

**Henri Matisse, French, 1869–1954**

***Still Life with Lemons*, 1914**

Oil on canvas

70.2 x 53.8 cm (27 5/8 x 21 3/16 inches)

Gift of Miss Edith Wetmore 39.093

### About the Work

In *Still Life with Lemons*, Henri Matisse presents a traditional subject, the arrangement of inanimate everyday objects. In this portrayal, however, he rejects some of the more traditional approaches to the still life popular in Western painting since at least the 16th century. Here there is no obvious light source to provide depth and to suggest three-dimensionality; as a result, objects and surfaces are reduced to simplified forms and colors.

This painting was made in Paris in 1914, the same year World War I began. It was a time when experiments in art paralleled momentous social and political changes, and this work offers insight into the precise thinking of an artist who was reworking a traditional subject by looking intently at ordinary things.

Matisse carefully composes the painting in sections organized by color and simplifies the zones into a few distinct shapes, creating the impression of different views seen from different angles. This attention to how space is organized and to the simultaneous presence of different viewpoints reveals Matisse's familiarity with the investigations of objects and space taking place during his time in Cubist paintings and collages. Matisse, however, focuses on color, line, and surface texture. He layers colors on the right side—notice the traces of yellow underneath the green—and scrapes and wipes off paint on the left to create a flattened surface in the blue area. Contrasting cool and warm colors heighten the shifts within the painting between depth and flatness.

The objects depicted include the everyday items—such as food, art, books—that are commonly found in still-life paintings. However, rather than create an accurate, realistic depiction, Matisse chose to emphasize the curved forms and the relationships between the

lemons, the dish, and the black vase. The black vase surrounded by a white rectangle refers to a drawing of a pewter vase made by Matisse's son, appreciated by the elder Matisse for its simplification of shape and use of line. Placed in the upper right, it can be read in different ways, as either an image of a drawing of a vase or a window looking out at a vase. The word *tapis* on the book means “rugs,” which Matisse was studying for their emphasis on color, pattern, and inherent flatness.

### Discussion Questions

At first glance, Matisse's painting might appear simple, but close observation reveals that he carefully reworked the main elements, shifting their placement until he achieved this composition. Analyze how he balanced the different sections of the painting through color, shape, line, and repetition of forms. After they conduct their own analyses, students can [listen to art historian Ellen McBreen's analysis of Matisse's process.](#)

Although much flatter overall than traditional paintings at the time, Matisse's painting has a sense of depth in some areas, whereas other sections appear flatter. As you look at the painting, which parts of the painting seem to recede? Which come forward? How has he achieved this illusion of depth?

Matisse said that “color was not given to us in order that we should imitate Nature, but so that we could express our own emotions.” What emotions are conveyed in this painting? How does color contribute to its mood?



### Writing/Making/Doing

To encourage close observation, ask students to look closely at the image for a minute, committing it to memory as much as they can. Have them close their eyes and visualize the work in their mind, then open their eyes and observe the painting for another minute. Then, cover up the work and have them draw it from memory using color pencils to lay out the main areas. They can make notes regarding objects, colors, or shapes. When their sketches are complete, have them compare them to the painting. Break students into pairs or small groups to discuss what surprised them about what they noticed and remembered.

Use a color wheel to discuss warm and cool colors, then look at Matisse's painting to analyze his color choices. To explore color theory further, ask students to experiment with creating an illusion of depth and movement by placing squares of different colors next to one another. Discuss the receding effect of cool colors versus warm colors and the effect of complementary colors next to each other.

To explore balance and color harmony, have students make a still-life of two ordinary, colorful objects using paper scraps of various colors and textures. Then, pair students up and ask them to discuss the decisions they made. They can compare the colors they used, the ways the colors interact, and how the sizes and shapes of their cutout pieces affect the appearance of their collage.

The still-life was an appealing subject for other French artists working at the same time as Matisse. Compare Matisse's still-life with this one by Georges Braque: [Still Life](#) (1918). Consider the colors, arrangement of space, and relationship of objects. How does it differ from Matisse's painting?

### Further Reading

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Henri Matisse. "Notes of a Painter." 1908

<http://www.mariabuszek.com/kcai/Expressionism/Readings/MtsseNotes.pdf>

Stephanie D'Alessandro and John Elderfield. *Matisse: Radical Invention, 1913–1917*. New Haven and London, 2011.

# Cubic Coffee Service



**Erik Magnussen, designer, Danish, 1884–1961**  
**Gorham Manufacturing Company, manufacturer, American, Providence, 1831–present**  
**Cubic Coffee Service, 1927**

Silver with gilding and ivory  
 24.1 x 54.6 x 34 cm (9 1/2 x 21 1/2 x 13 3/8 inches)  
 The Gorham Collection. Gift of Textron Inc. 1991.126.488

## About the Work

In 1925, Erik Magnussen, a Danish silversmith, was hired as a designer for Gorham, the Providence-based silver manufacturing company, to develop modern styles to add to their traditional silverware lines. In a radical departure from the soft, curving lines, surface ornamentation, and nostalgic feel of [the Colonial Revival styles](#) that dominated Gorham's production and American furniture and decorative arts in the 1920s, Magnussen created the *Cubic* coffee service two years after his hire. Handmade coffee service sets, first acquired by wealthier buyers and later available to middle-class users, had been popular for use during social gatherings since the 18th century. Magnussen designed the surface and forms to evoke bright lights and city living while preserving the functional coffee service popular with American consumers. The angular shapes and varied colors of the piece are reminiscent of paintings by Cubist painters such as [Pablo Picasso](#) and abstract works by leading modern artists like [Kasimir Malevich](#) and [Piet Mondrian](#). Unlike other designers at Gorham who would pass on their designs to be made by artisans, Magnussen both designed and executed this work himself.

Founded in 1831 in Providence, Rhode Island, Gorham Manufacturing Company specialized in products made from silver. For the first 20 years of its existence, the company produced small household wares, such as spoons, forks, thimbles, and combs. Technological innovations, starting with the steam-powered drop-press, allowed mechanized production of flatware utensils; the subsequent growth of the silver market in New England, the United States, and beyond fueled the company's expansion. From 1850 to 1940, the heyday of American silver manufacturing, Gorham was the largest maker of sterling silverwares in the world. As advanced technology brought down the cost of manufacturing silverware, more people in New England and other parts of America found themselves in a position to affordably purchase silver for regular use in their homes. Gorham and other silver company flatware that had previously been luxury items for the wealthy became more commonplace.

## Discussion Questions

Discuss how the form of this coffee service reflects light. What geometric shapes are visible? What do the reflections remind you of?

The triangles that form this set are made from both gilt and oxidized silver, creating different colors and effects. How does this treatment contribute to the overall work?

Discuss Magnussen's decision to design the shape of the tray the way he did. What is the effect of the pointed edge? How does this decision relate to the overall impression of the coffee service?

Ask students to compare *Cubic* coffee service with [a coffee and tea set made by the Gorham Company 40 years earlier](#), in 1886. Consider the shapes, surfaces, and the function of the different containers included in each set. What type of person might have purchased the service from 1886? The service from 1927?

Show the Cubist painting [Seated Woman with a Book \(ca. 1910\) by Pablo Picasso](#) next to *Cubic* coffee service. What similarities in terms of shapes and color do you notice? What do these two objects tell us about the 1910s in France? The 1920s in America?

## Writing/Making/Doing

The design process requires that the designer carefully consider the needs and habits of likely users in order to develop an appealing product. While fulfilling its intended use to hold and serve coffee, the coffee service also pushes the limits of function and stands out as an interesting example of the Cubist style. To understand how the designer has been inventive with the basic requirements of a coffee service, ask students to list all the functional parts of the set (e.g., the handles, spout, lid, tray, etc.). Next, beside each part, write a description of the liberties the designer took in terms of form, detail, color, and other qualities.

To encourage them to think about the essential parts of their container, ask them to sketch from the *Cubic* coffee service first, paying attention to the different parts such as the handles, the spout, and the lid. Then ask students to design a vessel that can be used at a social event to hold a warm beverage. They can start by brainstorming the type of event, drink, and possible participants.

To explore the object as a functional coffee service, have your students write a skit about a party in which the guests are served coffee from the Gorham service. Working in groups of three or four, they should describe the setting, the reason the characters have gathered, and the dialogue between them.

Magnussen's coffee service was produced by a company that started small and local and over time achieved national and international recognition. Its success was tied to factors such as the availability of highly skilled designers and craftsmen recently immigrated to the United States as well as to technical innovations. What are some companies near where you live that have produced aesthetically interesting, functional objects? Ask students to research the history of a local company and some of its products.

### Further Reading

Charles H. Carpenter, Jr. *Gorham Silver 1831–1981*. New York: Dodd, Mead and Company, 1982.

Elizabeth A. Williams, ed. *Gorham Silver: Designing Brilliance, 1850–1970*. New York: Rizzoli ELECTRA, 2019.



# Zig-Zag Chair

**Gerrit Thomas Rietveld, designer, Dutch, 1888–1964**

**Gerard van de Groenekan, cabinetmaker, Dutch, 1904–1994; active 1917–1971**

***Zig-Zag Chair*, 1941**

Elm with steel screws

76.2 x 45.7 x 61 cm (30 x 18 x 24 inches)

Helen M. Danforth Acquisition Fund 2001.2



## About the Work

The Zig-Zag chair is based on the cantilever design most frequently found in the construction of bridges, where a single element, beam, or piece of wood is stabilized at only one end. To design a cantilever chair out of wood, Gerrit Rietveld used his knowledge of the principles of joinery, a type of carpentry that cuts and fits joints in wood without nails or screws. The chair was made by skilled carpenter Gerard van de Groenekan, Rietveld's longtime colleague, following Rietveld's design.

The design and manufacture of the chair shows an understanding of the techniques of woodworking and furniture making. The deceptively simple construction involves dovetailed or fitted joints that appear to be a single piece of folded wood. In fact, it is made of four pieces of wood connected with dovetail joints and fastened securely with steel screws through triangular corner blocks. Without arms, extra cushioning, or other decorative details, the Zig-Zag chair is minimal in its use of materials and compact shape.

This chair exhibits many of the principles of 20th-century modernist art, design, and architecture: an emphasis on simplified geometric form, a lack of ornamentation, an attention to materials, and an appreciation of making construction visible. These characteristics are in line with the principles and values of the Dutch art movement De Stijl, of which Rietveld was a prominent member. By using abstraction and geometric design, De Stijl artists and architects aspired to make work that reflected utopian ideals of harmony and order. De Stijl makers intended to infuse idealism and honesty into everyday settings and transform daily life by producing functional objects according to these ideals. With its innovative cantilever design and minimal construction, the

Zig-Zag chair set the stage for a new type of furniture design in line with modern life.

## Discussion Questions

How do you think it would feel to sit in this chair? Rietveld's chair might initially appear to be unable to support a person's weight. Look closely at the construction to determine and discuss how it provides stability without relying on legs to support the back of the seat.

Why is wood a particularly difficult material to use for this shape? How does the difficulty of achieving a cantilever shape in wood contribute to the chair's impact?

Designs often reflect the environment and society envisioned for them by their makers. What kind of use do you think this chair was originally made for? This chair is still being manufactured. Imagine an ideal location and use for it today.

## Writing/Making/Doing

To explore this chair's design, give students pieces of card stock about 2 x 6 inches. Ask them to fold the paper carefully into this shape, then adjust it to stabilize it on their desks.

Practiced by carpenters and builders since ancient times, the mortise and tenon joint is a way to join wood without using nails, screws, or glue. To understand the joiner's challenge to create stable links without nails or glue, have students create a small version of a chair—they can model it on the Zig-Zag chair—using lightweight cardboard or card stock. They can use tools such as a ruler and a hole punch, but no tape or glue. The students' challenge will be to create simple links, tabs, flaps, or other configurations that connect the chair's parts and allow it to stand.

Artists and architects associated with De Stijl sought honesty and beauty in their work through a simple logical style in hopes that doing so would bring harmony and order to both art and life. To encourage students to think about their own definition of beauty in

terms of functional design objects, ask them to think of an object they consider well-designed and aesthetically pleasing. Have them sketch the object and write about what makes it both beautiful and well-designed.

Rietveld was both a furniture designer and an architect; often he designed furniture specifically for the homes he built. In fact, the Zig-Zag chair was designed for the Schröder House in Utrecht in the Netherlands, itself designed and built by Rietveld. To explore the relationship between furniture and interior space, ask your students to make a floor plan or sketch of a room they imagine would fit the style of this chair. What kind of room is it (kitchen, dining room, bedroom)? What colors are on the walls? What other furniture occupies the room? Are there windows, and what do those windows look like?

### Further Reading

<http://www.design-museum.de/en/collection/100-masterpieces/detailseiten/zig-zag-gerrit-thomas-rietveld.html>

Paul Overy. "Carpentering the Classic: A Very Peculiar Practice. The Furniture of Gerrit Rietveld." *Journal of Design History* 4, no. 3 (1991): 135–66.

# Race Riot



**Andy Warhol, American, 1928–1987**

***Race Riot*, 1964**

Oil and silkscreen ink on canvas

76.2 x 83.5 cm (30 x 32 7/8 inches)

The Albert Pilavin Memorial Collection of 20th Century American Art 68.047

## About the Work

By using and transforming a press photograph originally published in the popular magazine *Life* as the source image for this work, Andy Warhol challenged traditional artistic ideas about originality and quality. *Race Riot*, a screenprint on primed canvas, is one work in the series of silk-screened paintings Warhol based on Charles Moore's photographs of the 1963 civil-rights demonstrations in Montgomery and Birmingham, Alabama.

While Warhol retains elements of the original photograph, certain decisions, such as his use of materials, places this work somewhere between mass-produced art, commercial products, and high art. Warhol's early training in commercial art, making drawings for advertisements, originally led him to experiment with combining commercial and fine arts. In the 1960s, silkscreen printing was a mass-printing technique associated with commercial art and advertising, whereas primed canvas was associated with oil painting and fine-arts culture. By combining these materials, Warhol heightens the tension already evident in the event depicted.

Warhol appropriates Moore's photograph, but he also changes it: through screenprinting techniques, Warhol retains and accentuates the contrast of the original photograph. The image is enlarged compared to its original context on the page of the *Life* photo essay. This change in size and the way the image is printed magnifies the image's grainy texture, making certain parts of the painting difficult to read. The contrast between the black and white areas contributes to this tension; as a result, the painting has less clarity than the original photograph.

Artists including [Géricault](#), [Goya](#), [Manet](#), and [Picasso](#) made works of art about urgent social and political events of their times. Works such as [Picasso's \*Guernica\*](#) (1937) clearly express positions or critiques of the events they represent. In contrast, it is difficult to pinpoint in *Race Riot* any particular stance or viewpoint. The syndication of Charles Moore's journalistic images in *Life* magazine brought what was happening to non-violent civil-rights protestors into households across America and, according to Senator Jacob Javits, "helped to spur passage of the [Civil Rights Act](#) of 1964." Warhol, on the other hand, made his series for an exhibition in Paris rather than for an

American audience or context; in France, the work drew attention for its artistic innovations of appropriation and screenprinting rather than for any social or political analysis of the events shown. It would be a few years before the American art world was ready to see painting as a medium for addressing social and political awareness.

## Discussion Questions

What clues are there to suggest that this is an image from an actual event?

Ask students to look closely at what is happening in the scene and to consider how the composition is cropped or framed.

Why do you think Warhol decided to reproduce another artist's image instead of creating something completely new?

Describe the arrangement of forms in the composition. How does the placement of figures and connection between the foreground and background affect the emotional content and possible meaning of this work?

How does the title of the work, *Race Riot*, relate to what is actually happening? How does the title affect your understanding of the moment? What are some other titles Warhol could have given his piece?

*Race Riot* was made by silkscreening a photographic image onto a primed canvas. Discuss the ways in which changing the medium also changes the work's meaning.

### Writing/Making/Doing

How does this image suggest that this is one scene within a larger narrative? To reflect upon the larger plot and the emotional and political impacts of this work, have students study the positions of the figures and their relationships to one another. Ask students to take the poses of the figures to get a better sense of their movement. Then have students make predictions about what might happen next as well as what might be happening outside the edges of the composition.

Show students [the original photograph by Charles Moore and the entire photo essay in \*Life\* magazine here](#). Ask them to observe the work closely to determine what qualities they think exist in the original photograph and what Warhol has changed in his painting. How does viewing a sequence of different images as opposed to a single image contribute to our understanding of what is happening?

To get a feel for appropriating images from different contexts and reworking them, have students use existing images they find in newspapers and magazines to [make a collage or a transfer print](#). Have them discuss how meaning can be changed by making subtle adjustments to the medium or by introducing new juxtapositions. Instructions for how to make a photocopy transfer print are available [here](#). You can [learn more about the screenprinting process here](#).

To encourage your students to think about their relationship to the world in which we live, ask them to write about one critical need or issue in their community, city, and/or country. If they were to make a work of visual art to address their issue, what medium would they use and why? What impact would they like their work to have? How do they imagine that their composition and creative choices impact their viewer? Would they include text with their image?

### Further Reading

Francesco Bonami. "How Warhol Did Not Murder Painting but Masterminded the Killing of Content." <http://www.walkerart.org/magazine/2012/francesco-bonami-andy-warhol-killed-content>. Essay commissioned as part of the 2005–2006 exhibition [ANDY WARHOL/SUPERNOVA: Stars, Deaths, and Disasters](#), 1962–1964.

Molly Donovan, ed. *Warhol: Headlines*. Washington, D.C.: National Gallery of Art, 2011.

Appropriation and Manipulation of Journalistic Media, The Andy Warhol Museum: <http://www.warhol.org/education/resourceslessons/Death-and-Disasters--Newspaper-Activity/>



# Zita, from the Sparkle Knot series

**Lynda Benglis, American, b. 1941**

***Zita*, from the *Sparkle Knot* series, 1972**

Cotton bunting, plaster, acrylic paint, and glitter over aluminum screen  
87.6 x 97.8 x 34.3 cm (34 1/2 x 38 1/2 x 13 1/2 inches)

Mary B. Jackson Fund 2006.73



## About the Work

During the 1960s and 1970s, Lynda Benglis experimented with unusual new materials to create surprising three-dimensional forms. For *Zita*, she lifted glitter and bright acrylic paint out of the realm of craft and used it in a fine-arts context. The effect of the brilliant and colorful materials on the surfaces of her twisted sculptures surprised contemporary art audiences. They were accustomed to the [Minimal](#) and [Conceptual art](#) of the time, characterized by toned-down color, geometric forms, orderly composition, and few traces of the artist's personal expression.

Made to hang on the wall, *Zita* is constructed using cotton cloth, plaster, acrylic paint, and glitter over a metal screen that gives it a sturdy structure. The form of the work takes on the contours of the knotted fabric and seems to suggest the gestures of hands or legs or even the shapes of internal organs. Most of the material is compacted in the dense area of the knot, while two branches of material shoot out from this center. There are areas on the surface where a dark paint has been applied, and large swaths of iridescent gold, silver, pink, and green glitter are laid across the cloth. Looping and tying the material, Benglis created a bow-like form with a surprising tensile quality.

*Zita* was created in, and can be understood as part of, the cultural context of America in the 1970s, when growing awareness of personal, social, and political identities was spurred by the feminist and civil rights movements. This context is reflected in Benglis's deliberate choices of materials, compositions, and titles. In the '70s, glitter had connotations of tackiness, the feminine, and non-serious art-making. The organic forms in *Zita* indicated Benglis' overt interest in the sensuous human body in contrast to the aloof geometric qualities of Minimalist and Conceptualist work made by male artists of the time.

## Discussion Questions

Benglis is concerned with the physical qualities and connotations of forms and materials and how these affect the viewer. What are the physical qualities of *Zita* that stand out most?

*Zita* is made from cotton bunting, plaster, acrylic paint, and glitter over a metal screen. What can you tell from the piece about how it was made? In other words, how does this piece actually reveal its process of making? How does Benglis's choice of materials affect the meaning of the piece? [Listen to artist Joan Wyand respond to Benglis's choice in materials and process.](#)

Of the criticism her work received, Benglis stated, "There will always be a Puritan strain in society that gets nervous if things are too pleasurable, too beautiful, or too open. That's the most significant legacy of feminist art; it taught us not to be afraid to express these things." Ask students to analyze this statement in the context of 1970s American society. How do they relate Benglis's statement to the piece itself? Consider also the name of the series, *Sparkle Knot*, of which *Zita* is one sculpture. What does this name and Benglis's statement contribute to your understanding of the work? Students can [listen to curator Judith Tannenbaum place Benglis's work into the context of her times here.](#)

## Writing/Making/Doing

Look closely to see the lines that form the sculpture. How many pieces of material are used? Focus in on a line and the gesture, shape, or form it makes. Using plasticine or Model Magic, turn the line into a three-dimensional shape in space.

Using yarn, string, and ribbon of different thicknesses and colors, have students create a knotted piece to explore ways to make ties and knots and get a sense of working with lightweight materials to create a knotted composition. Then ask them to discuss how their materials affected what was possible in their creation. What

challenges did they have? What surprised them about their choices of color, material, and other decisions they made during the making process? Have them look again at Benglis's sculpture. What insights or questions do they now have about *Zita* or the artist's process?

To fully observe and articulate the suggestive qualities of Benglis's work, ask students to write a description of *Zita* for someone who cannot see the image. Each student can start by making a list of words to describe the materials, the form, and any associations or references that come to mind. Encourage students to consider word choice carefully, and to use particularly compelling words to describe this work's unique qualities.

To get to know the kind of sculpture being made by Minimalist artists around the same time that Benglis made *Zita*, [compare \*Zita\* to John McCracken's \*Untitled \(Grey Plank\)\* from 1978](#). Make a list of words or phrases to describe McCracken's wall piece. What differences and similarities do you notice?

### Further Reading

Franck Gautherot, Caroline Hancock, and Seungduk Kim, eds. *Lynda Benglis*, published on the occasion of the exhibition Lynda Benglis. Dijon, France: Les presses du reel, 2009.

Hilarie M. Sheets. "A Life of Melting the Status Quo." New York Times, February 10, 2011. [http://www.nytimes.com/2011/02/13/arts/design/13benglis.html?\\_r=0](http://www.nytimes.com/2011/02/13/arts/design/13benglis.html?_r=0)

# Un Ballo in Maschera (Courtiers V)

**Yinka Shonibare, MBE, British, b. 1962**

***Un Ballo in Maschera (Courtiers V)*, 2004**

Three mannequins on glass bases, Dutch wax-printed cotton fabric, and leather shoes

170.2 x 304.8 x 182.9 cm (67 x 120 x 72 inches) (overall)

Richard Brown Baker Fund for Contemporary British Art 2005.52

## About the Work

The three costumes included here are worn by groups of dancers in Yinka Shonibare's film *Un Ballo in Maschera* (2004). The film's title, which translates as "a masked ball," is based on an opera about mistaken private and public identity by Italian composer Giuseppe Verdi. In the film, the dancers literally perform their dramatic identities wearing costumes that mimic the clothing worn at European royal courts in the 18th century.

Rather than presenting the pastel palette favored by 18th-century European aristocrats, however, Shonibare uses brightly patterned Dutch wax fabric, usually associated with the African diaspora, to construct costumes in the style of this era, a time when European colonial power and influence were at their height. This merging of the cloth and the style of the costumes brings together three continents, Africa, Asia, and Europe, and draws attention to their historical interconnection through trade and consumption. Although Dutch wax fabric is often worn to express an African identity or as a symbol of African culture in Africa and in diasporic African communities, the fabric was originally produced in Holland to imitate Indonesian batik textiles imported from Dutch colonies, and was subsequently made in England for the West African market. In this way, Dutch wax fabric signals the complicated transcontinental history of Asia, Europe, and Africa.

This work, made by a contemporary artist with connections both to Nigeria and Britain, offers a unique view onto the complex, ever-changing nature of identity. *Un Ballo in Maschera (Courtiers V)* highlights how cultural identities are always implicit in materials and styles even though their histories and multiple meanings may not always be obvious to the people who wear or use these products.

## Discussion Questions

Look closely at the patterns and imagery on the costumes. Are there shapes, images, and colors that stand out? Now look at the shapes and cuts of the costumes—what do you notice?

Shonibare uses fabrics that are associated with Africa to make costumes in an 18th-century European style. He says, "I like the fact that the fabrics are multilayered. They have this interesting history that goes back to Indonesia. And then they're appropriated by Africa and now represent African identities. Things are not always what

they seem." How does this statement help you understand the work? Ask students to discuss what it means for one group to appropriate the creative production of another group. Can they think of specific examples or situations, perhaps from fashion, music, film, or sports? What is being appropriated in these examples, and how is it being used?

What is gained—and what is potentially lost—in the act of appropriation?

The title of this work is *Un Ballo in Maschera*, or *A Masked Ball*. How does the title help us understand the tone or mood of the sculpture?

## Writing/Making/Doing

Watch the following clip from Shonibare's film *Un Ballo in Maschera* to analyze how the pieces function in a narrative. Have students write down what they observe about the figures' gestures, movements, and interactions, as well as the drama's setting. Using what they have noticed and learned about Shonibare's work, ask them to interpret the clip. How is Shonibare using the appropriation of 18th-century styles to comment on European life?

<https://www.youtube.com/watch?v=yw4vYITnsZk>

Shonibare has said that the Dutch wax fabric appeals to him because it is a "metaphor of interdependence." Ask your students to think of other materials or objects in their lives that embody complex histories of manufacture, influence, and trade. To consider other museum objects with interdependent histories, look at these three examples of [clothing](#), [decorative arts](#), and [furniture](#).

Shonibare unites two disparate elements (Dutch wax cloth and 18th-century styles) and transforms the meanings of both. To explore new ideas that arise from the unexpected combination of two seemingly different things, ask students to do a thought experiment: Transform an ordinary found object by combining it with a pattern from another item. How does its identity change? Is the object now a combination of the two identities, or does one identity overshadow the other?

To explore their notions of their own cultural identities, ask students to make a list of the different communities they feel they belong to. Have them work in pairs or small groups to discuss some of the cultural products or customs of each community. What are these cultural products and what do they show? How are they perceived by others?

Conduct further research to learn about the history of Dutch wax fabrics using the resources below.

### Further Reading

Anthony Downey. "Yinka Shonibare," *Bomb*, no. 93 (Fall 2005): 25–31.

Nancy Hynes. "Re-Dressing History," *African Arts* 34, no. 3 (Autumn, 2001): 60–65.

John Picton. "Undressing Ethnicity," *African Arts* 34, no. 3 (Autumn, 2001): 66–73.

Eccentric Yoruba, guest blogger. "*African Fabrics: The History of Dutch Wax Prints*," #71, April 10, 2011.

<http://beyondvictoriana.com/2011/04/10/african-fabrics-the-history-of-dutch-wax-prints-guest-blog-by-eccentric-yoruba/>

Yinka Shonibare MBE, Museum of Contemporary Art, Sydney, Australia, 2008.





**Egyptian**  
**Winged Isis Pectoral**, 1075–712 BCE  
Helen M. Danforth Acquisition Fund



**Greek**  
**Storage Jar (Amphora)**, ca. 500–475 BCE  
Gift of Mrs. Gustav Radeke





**Tilman Riemenschneider, German, ca. 1460–1531**

**Pietà, ca. 1515–1525**

Museum Works of Art Fund





Katsushika Hokusai, Japanese, 1760–1849  
Nishimuraya Yohachi, publisher, Japanese  
*Under the Great Wave, off Kanagawa (Kanagawa oki nami ura),*  
ca. 1829–1833  
Gift of Mrs. Gustav Radeke





**Auguste Rodin, French, 1840–1917**

***The Hand of God***, designed ca. 1898; carving completed ca. 1917

Museum Appropriation Fund





Henri Matisse, French, 1869–1954  
***Still Life with Lemons***, 1914  
Gift of Miss Edith Wetmore





**Erik Magnussen, designer, Danish, 1884–1961**  
**Gorham Manufacturing Company, manufacturer, American, Providence, 1831–present**  
***Cubic Coffee Service*, 1927**  
The Gorham Collection. Gift of Textron Inc.



**Gerrit Thomas Rietveld, designer, Dutch, 1888–1964**

**Gerard van de Groenekan, cabinetmaker, Dutch,  
1904–1994; active 1917–1971**

**Zig-Zag Chair, 1941**

Helen M. Danforth Acquisition Fund





**Andy Warhol, American, 1928–1987**

***Race Riot*, 1964**

The Albert Pilavin Memorial Collection of 20th Century American Art



**Lynda Benglis, American, b. 1941**  
***Zita*, from the *Sparkle Knot* series, 1972**  
Mary B. Jackson Fund





**Yinka Shonibare, MBE, British, b.1962**  
***Un Ballo in Maschera (Courtiers V)*, 2004**  
Richard Brown Baker Fund for Contemporary British Art

**Teaching Notes was developed by Mariani Lefas-Tetenes, Sarah Laperle, Horace Ballard, staff in the Education Department, and interns Jonathan Migliori, Victoria Charette, in collaboration with Providence Public School teachers and students.**

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